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PALIMPSEST
MAY 1925
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THE EDITOR

PUBLISHED MONTHLY AT IOWA CITY BY
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THE PURPOSE OF THIS MAGAZINE

THE PALIMPSEST, issued monthly by the State Historical Society of Iowa, is devoted to the dissemination of Iowa History. Supplementing the other publications of this Society, it aims to present the materials of Iowa History in a form that is attractive and a style that is popular in the best sense—to the end that the story of our Commonwealth may be more widely read and cherished.

BENJ. F. SHAMBAUGH

Superintendent

THE MEANING OF PALIMPSESTS

In early times palimpsests were parchments or other materials from which one or more writings had been erased to give room for later records. But the erasures were not always complete; and so it became the fascinating task of scholars not only to translate the later records but also to reconstruct the original writings by deciphering the dim fragments of letters partly erased and partly covered by subsequent texts.

The history of Iowa may be likened to a palimpsest which holds the records of successive generations. To decipher these records of the past, reconstruct them, and tell the stories which they contain is the task of those who write history.

PRICE—10c per copy: \$1 per year: free to members of Society
ADDRESS—The State Historical Society Iowa City Iowa

THE PALIMPSEST

EDITED BY JOHN ELY BRIGGS

VOL. VI

ISSUED IN MAY 1925

NO. 5

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In Honor of the Flag

It is probably impossible for people living at the present time, whose memories do not antedate our Civil War, to fully appreciate the bitter feeling that existed at that time between the people of the North and the South. This feeling was more in evidence on the borders, where the free and slave States adjoined, than elsewhere, as the people of radically different views were brought more into contact with each other than in those States that were more widely separated. The following incident will, to some extent, illustrate my meaning.

A few years before the breaking out of the war, a family by the name of Fallon moved from the South and settled in Iowa, a few miles east from Glenwood in Mills County. The family consisted of the father, mother, and several children — among them one named Joseph, generally called Joe. Joe was a young man, something under thirty years of age.

The family stood well in the community, but brought with them all the prejudices of the South, especially those concerning slavery or the so-called "peculiar institution", and were generally known as copperheads. However, with the exception of the feeling engendered by those conditions, they were well liked by their neighbors and others in the community in which they lived. Joe engaged in hauling merchandise to the newly discovered mines in the neighborhood of Pike's Peak. This at that time was the only method of transporting supplies, there being no railroads west of the Missouri River.

It happened one day, in the fall of 1863, that Joe was in Glenwood. In going about the streets, he passed near a flag pole, which the citizens had raised in the public square, and on which they generally kept a flag flying. The flag was flying on the day mentioned. As Joe passed by, the sight of the Union emblem seemed to anger him, for he pulled out his revolver and began shooting at it.

There was living in the town at that time a man by the name of James A. Nelson, generally known as Jim. He was a radical Union man, and would no doubt have been in the service had it not been that he had lost one of his legs and had to walk with the aid of a crutch.

Jim happened to be near Fallon when he fired at the flag. It was but the work of a moment for him to hobble out to where Joe stood, balance himself on his one leg, and give the copperhead such a blow

over the head with his crutch that it knocked him down. Almost in the time which I have taken in telling it a crowd gathered and, as soon as Fallon's action was understood, the excitement became intense. Some of the more radical citizens were in favor of immediate and violent measures, and many favored hanging him at once. After a good deal of discussion, however, better counsel prevailed, and it was decided to place Joe in the hands of a reliable committee, to be held by them until the next day. In the meantime runners were to be sent out through the county to leading loyal men, telling of Joe's action and asking them to come into town the next day to attend a mass meeting which would determine what action should be taken.

On the following morning, toward noon, men began to gather in from all parts of the county, and it was announced that immediately after noon a meeting would be held in the courthouse to determine what punishment should be meted out to Fallon. At the appointed hour a large crowd gathered and filled the courtroom which occupied the entire second floor of the courthouse. Many were unable to obtain entrance. A chairman was appointed who stated the object of the meeting and called for remarks. All kinds of plans were suggested as to the punishment that should be inflicted. Many were in favor of proceeding to extreme measures, such as whipping or hanging. Others, wanting to avoid anything like such a tragedy, favored a milder course. Some

thought he should be delivered to the Deputy Provost Marshal of the district, who was present, to be taken by him to headquarters in Des Moines. After a good deal of discussion, however, the extreme heat of passion subsided to some extent, and it was finally decided that Joe should be compelled to kneel on the floor, subscribe and swear to the oath of allegiance to the United States, and pay to a committee to be appointed for that purpose the sum of two hundred and fifty dollars, to be distributed among needy families of soldiers who were at the front.


The prisoner was evidently greatly relieved at this decision, for undoubtedly he well knew that his life had hung in the balance for some time during the progress of the meeting. He kneeled down at once, subscribed and took the oath of allegiance, and, putting his hand in his pocket while still on his knees, he drew out a roll of bills and counted out two hundred and fifty dollars which he handed to the committee. He was then told it would be best for him to leave town at once and not be seen again on the streets — at least not until after the excitement had died out.

“He did not stand on the order of his going, but went at once.” I never saw him afterward, but have been told that, after the lapse of a few years, he one day appeared in Glenwood. The family, however, moved away from there and I do not know what finally became of them or him.

As I write, I have before me the oath subscribed by Joe, a facsimile of which appears below.

J. Joseph Telon of *Mills* County,
of Iowa State of *Iowa*, do solemnly swear that I
 will support, protect and defend the Constitution and Government of the
 United States against all enemies, whether domestic or foreign; that I will
 bear true faith, allegiance and loyalty to the same, any ordinance, resolution or
 law of any State Convention or Legislature to the contrary notwithstanding;
 and, further, that I will well and faithfully perform all the duties which may
 be required of me by the laws of the United States. And I take
 this oath freely and voluntarily, without any mental reservation or evasion
 whatsoever, with a full and clear understanding that Death, or other punishment
 by the judgment of a ^{Court} ~~Military Commission~~ will be the penalty for the
 violation of this, my solemn oath and parole of honor.

Certificate:

and subscribed
Quond to before me this 15th day of October
1863
Witnesses:
J. B. Hallin 
J. Edmundson
Notary Public
P. O., *County, Mo.*

There is no doubt but had some man with the qualities of a leader got up and said, "Come on, boys, let's hang the —— copperhead", (the reader may fill the blank with such an adjective as he thinks would have been suitable for the occasion), nothing could have saved him. But better counsel prevailed, and after the excitement had died down everybody was satisfied that the best course had been taken.

J. D. EDMUNDSON

Iowa at the World's Fair

Iowa participated for the first time in a World's Fair at the Centennial Exposition at Philadelphia in 1876, where the excellence of the Hawkeye display revealing the agricultural wealth and natural resources of the State lured many new settlers westward. Likewise at the World's Industrial and Cotton Centennial at New Orleans in 1884, Iowa took a prominent part with the result that many new markets were found for her products not only throughout the southern States, but also in Central and South America.

In Iowa, too, during the late eighties and early nineties, the palace idea for exhibiting agricultural, horticultural, mechanical, and mineral resources became popular throughout the State. The corn palaces at Sioux City, the blue grass palaces at Creston, the flax palace at Forest City, and the coal palace at Ottumwa were visited by thousands of Iowans and by many people from adjoining States. It was not surprising, then, that Iowa took an interest in the World's Columbian Exposition at Chicago, and was the first State to apply for a site for a building.

In fact, as early as April 15, 1890, the Twenty-third General Assembly enacted a measure providing that Iowa should have an exhibit of agricultural, mineral, mechanical, industrial, educational, and

other resources at the proposed Exposition to be held in 1892. Since the next session of the State legislature would not convene until January, 1892, it was necessary that action be taken this early if the State were to participate officially in the contemplated World's Fair. Meanwhile, Congress had been considering the matter of providing for the Exposition, and eventually, ten days after the Iowa General Assembly had taken action, made an appropriation for the support of the Fair and fixed the date for 1893.

In accordance with the provisions of the Iowa law, the Executive Council appointed an Iowa Commission of eleven members, one from each of the congressional districts. On the call of the Governor the appointees met in the Capitol at Des Moines, and on September 2, 1890, organized, elected officers, appointed committees, and forthwith began their work.

The act of Congress fixing 1893 as the date of the Fair gave the Commission plenty of time for their task and so their first efforts were directed toward arousing State-wide enthusiasm for the project. To this end an address to the people of Iowa was published in newspapers throughout the State, explaining the unparalleled scope of the proposed Exposition and the desirability of Iowa being adequately represented.

At the regular meeting of the Commission in February, 1891, a committee was appointed to visit Chicago and to apply for a site for the Iowa State

Building. Indeed, the request from Iowa for a location was made even before the plan for laying off the ground had matured. When the survey of Jackson Park and the plat of the fair grounds were completed it was found that the acre and a half assigned to Iowa lay within the region desired for the buildings of foreign countries, and so a favorable exchange was made whereby Iowa secured a choice location on Lake Michigan, and France and Ceylon obtained the space originally held by Iowa.

A comprehensive plan of promotion and preparation for the Fair was adopted by the Commission. The secretary, F. N. Chase of Cedar Falls, visited many cities of the State for the purpose of securing the coöperation of the press, boards of trade, and industrial organizations. He also issued a circular letter to the farmers of Iowa urging their assistance in making the exhibit a credit to the State. Large quantities of World's Fair literature were distributed during the summer and fall of 1891, at the State Fair in Des Moines, at the Coal Palace in Ottumwa, at the Blue Grass Palace in Creston, at the Corn Palace in Sioux City, at the Flax Palace in Forest City, and at county fairs generally throughout the State.

The next step in preparation for the event was to secure a sufficient appropriation from the Twenty-fourth General Assembly. The previous General Assembly in providing for the participation of Iowa in the World's Fair had appropriated \$5000 for the

use of the Commission in promoting the project. During the summer of 1891, the Populists, Democrats, and Republicans all adopted resolutions at their State conventions in which they favored a liberal appropriation by the next legislature for the Iowa exhibit. Accordingly, the Executive Committee of the Commission made a report to the General Assembly recommending an appropriation of \$300,000. Although special committees of the House and of the Senate recommended the passage of a bill to appropriate the amount recommended, when final action was taken by the State legislature the total was reduced to \$125,000.

This slashing reduction in the contemplated appropriation necessitated a thorough revision and general cutting down of the estimates for the exhibit. The Commission was reorganized, standing committees were rearranged, and the work of collecting exhibits classified into nine departments each of which was placed under the special charge of one Commissioner. From that time forward until the opening of the Exposition, the Commission actively and energetically carried forward the details of preparation, eager to make the best showing possible with the means available.

The Iowa Commission saved considerable expense at the outset by virtue of the fact that on the new site for the State Building stood a permanent structure called the "Shelter" which was then and is still a pavilion for the convenience of Jackson Park vis-

itors. Permission was given to make use of this substantial edifice in any way desired, provided that it was restored to its original condition when the Exposition ended. The "Shelter" was a rectangular building, eighty by one hundred and twenty feet in dimensions, and one story high, built of brick and stone, with conical towers on the corners after the style of a French chateau. The interior was open to the roof, making a hall unsurpassed for exhibition purposes. Adjoining the "Shelter" on the east was a cement promenade protected from the waves of Lake Michigan by an ornamental sea-wall.

A two-story addition sixty by one hundred and twelve feet in size, and architecturally in harmony with the "Shelter", was erected on the west. The principal entrance to the building was on the south side between two large circular towers toward the western end of the structure. Over the central arch of the entrance appeared the word "IOWA" in bold relief. On the two towers flanking the entrance were decorated panels, one set containing the names of Burlington, Cedar Rapids, Clinton, Council Bluffs, Davenport, Des Moines, Dubuque, Fort Madison, Keokuk, Marshalltown, Muscatine, Ottumwa, and Sioux City — the thirteen largest cities of the State arranged alphabetically. In the panels on the other tower were the following historical inscriptions: "Settled by Dubuque in 1788", "Louisiana Purchase, 1803", "Territory of Michigan, 1834", "Territory of Wisconsin, 1836", "Territory of Iowa,

1838'', "State of Iowa, 1846''. Other panels, medallions, and bas-reliefs on the dormers, turrets, and frieze of the building represented the progress of various industries of the State, the Territorial Seal and the State Seal, and portraits of Keokuk and Black Hawk. Numerous flag poles on the turrets and roof made possible the extensive use of flags, pennants, and streamers.

The firm of Milward and Clark of Sioux City, already well known for their skill in decorating the corn palaces, used twelve hundred bushels of corn and over three carloads of grain in adorning the spacious interior of the "Shelter''. From the ridge of the roof to the walls, the ceiling was divided into three sections separated into panels, each of which was filled with an artistic design made from corn and other grains. The fourteen panels of the middle section depicted scenes representative of Iowa industries, while at each end of the ceiling was a panel showing an American eagle on a shield device. Where the pillars joined the roof was a frieze with elaborate scroll work made of festoons of corn, wheat, and millet seed. The iron pillars themselves were completely covered with mosaic patterns made from ears and grains of corn of many colors, their capitals being worked out in corn husks and millet heads. Facing the eastern entrance of the pavilion was an heroic group made of grain, the central figure of which was a woman representing Iowa fostering her industries. In the space between the pillars

were pyramids and pagodas artistically decorated with products of the farm and mine, and a miniature flax palace of interesting workmanship. In the center of the pavilion stood a glass model of the State Capitol, twenty-three feet long, thirteen feet wide, and twenty-one feet high, and filled completely with grain. The sheer beauty of the interior of the exhibition hall of the Iowa Building, every inch of which, except the floor, was covered with colorful designs made from corn and small grain, never failed to elicit praise from the thousands of visitors who came to see what Iowa had to offer.

The new section of the Iowa Building was arranged for and devoted to the accommodation of the public and officials. It contained on the first floor a large reception hall, parlors for women, a parlor and smoking room for men, a room for the Governor of Iowa, another for the Commission, a post-office, and writing rooms. On the second floor was an assembly hall used also for a display of women's handiwork, two press rooms, and sleeping apartments for officers. The attic served admirably as quarters for the janitors.

The walls of the new section of the Iowa State Building were decorated by fresco artists, and the rooms were furnished with the light-colored reed furniture so popular in the early nineties. Rope portieres in wide doorways, carbon filament electric lights in curlicued, scroll-encrusted fixtures were elegant touches of the latest style. On a mantel in

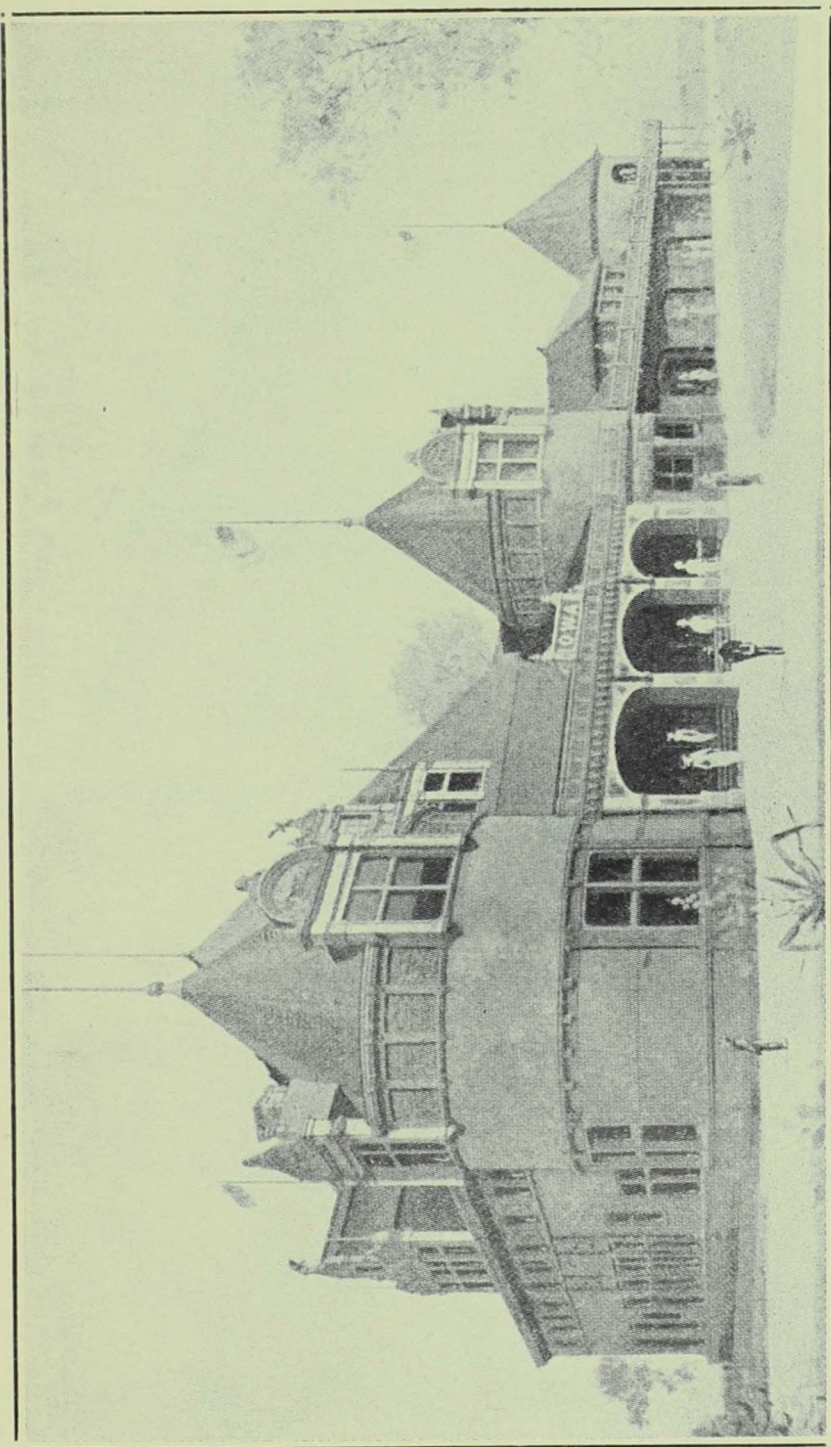
one of the parlors was a clock furnished by the ladies of Iowa City — its case made of Iowa "marble" and modeled after the Old Stone Capitol. The ladies of Vinton contributed a table and two chairs for this room, specimens of their own skill in woodwork, while the ladies of Dunlap sent a large carved chair upholstered in leather.

The press rooms of the Iowa Building were masterpieces of the decorator's art of three decades ago. Mrs. John F. Duncombe of Fort Dodge was given permission to embellish these rooms at her own expense. The walls and ceilings were covered with a material called cementico made at Fort Dodge. The center of the ceiling was tinted a bluish green color which blended into a warm buff near the walls. The four corners of the ceiling were decorated in a scroll design with a running vine in which were interwoven facsimile names of the leading newspapers in the State. Where the ceiling met the walls was a pale sage-green molding done in heavy stipple representing icicles tipped with gold. The walls were stippled in light warm buff to the chair rail, and below it in a light terra-cotta color. Above the chair rail was an extensive border adorned with figures symbolic of the printing craft. Newsboys were running after customers, the printer's devil was in evidence, while shears, paste pots, ink bottles, and pens were so arranged as to appear ready for use. Above the baseboard was a band in rosette stipple lined with gold and copper colors. A mantel

over the fireplace was finished in rich tints and a large painting of a printing press labeled the "Iowa Cultivator" filled the fire breast. The woodwork throughout the press rooms was painted to harmonize with the walls and striped with gold.

Not only were visitors at the World's Fair delighted with the charm and comfort of the State Building, but they were equally impressed by the quality and quantity of Iowa exhibits in other parts of the Exposition. In the Agricultural Building, for example, the Iowa display occupied over two thousand square feet of space in the center of the huge hall. The pavilion erected on this space was Moorish in design with the framework concealed beneath a covering of fancy-colored corn, small grain, seeds, grasses, goldenrod, sumach, sorghum cane, cattails, corn tassels, wild sage, and many other seeds, plants, and flowers. In front of the pavilion a railing of glass tubes each six feet long showed the depth of Iowa soil in various parts of the State. Inside the pavilion were six ornamental pagodas decorated with corn and grain, and on them were displayed grains and vegetables in such an attractive manner that the Jury of Awards gave Iowa both a medal and a diploma for the best and most artistically arranged collection of farm and garden products.

Another interesting part of the Iowa display in the Agricultural Building was the section set apart for dairy and apiary products. Iowa butter occupied fifty feet of glass refrigerating cases, and



THE IOWA STATE BUILDING

received one hundred and twenty awards; while Iowa honey, on account of the delicate color of the comb variety and the clear golden hue of the extracted type, made a tempting exhibit in a glass-enclosed area. Many foreign visitors as well as citizens from other States obtained samples of Iowa clover honey and placed orders for future shipments.

As at Philadelphia and at New Orleans the horticultural display made by Iowa at Chicago was a revelation even to Iowans themselves. Although the sparseness and inferior quality of the fruit crop in 1893 made the collection of fruit in sufficient quantity and of proper quality a laborious process, nevertheless, Iowa was one of the few States with a complete exhibit at the opening of the Exposition. Every species of fruit cultivated in the State was on display at some time during the period of the Fair. Pears and peaches, rich in color; tame plums and wild plums, some thirty varieties in all; and apples (sixty-one summer varieties, one hundred and twenty-four fall kinds, and one hundred and sixty-six winter varieties) occupied long, decorated tables built with pyramid-like shelves. As the summerfruits — strawberries, cherries, raspberries, gooseberries, currants, and blackberries — ripened, they were gathered and forwarded to the exhibit; but the lack of refrigerating service and the time elapsing between the gathering of these fruits and their installation in the heated atmosphere of Pomological Hall

made it impossible to keep them long in presentable condition. The display of Iowa grapes was particularly attractive to visitors. Above a long table near the center of the Iowa exhibit rose two shelves, one above the other, from which and around which were suspended artificial grape vines some one hundred and fifty feet in length. Eighty-nine varieties of grapes from all parts of the State were strung on these vines in such a way that the large and select clusters appeared to splendid advantage.

While Iowa was expected to make an unusually fine display of agricultural products it was a bit difficult to convince those in charge of the Mines and Mining Building that the State should have as much space as was desired for a mineral and geological exhibit. In order to show the quality and extent of the coal fields of Iowa, blocks of coal from twenty-seven counties were built up in the form of a pyramid with a miniature coal mine on the top. Nearby was a realistic representation of a miner at work showing the entry room to a mine, a track and car, and a vein of coal. In a grotto furnished by the ladies of Dubuque were displayed many specimens of lead ore and stalactites and stalagmites found in the limestone caves in that section of the State. Another attractive feature of the exhibit was a mantle made of different colored, highly polished "marble" from Iowa quarries. Blocks of gypsum from the vicinity of Fort Dodge, limestone cut and dressed for building blocks, clays and clay products

— brick, tile, pottery, sewer pipe, and terra-cotta ware — made an imposing array of geological specimens and products.

The extensive educational exhibit made by Iowa in the gallery of the Liberal Arts Building occupied some two thousand feet of floor space. The work shown, which consisted of specimens of every branch of school work from the kindergarten through the high school, attracted the favorable attention of American and foreign educators. The commissioners from France and Germany asked for part of the exhibit to carry back with them, while the proposed Columbian Museum, the Philadelphia Educational Museum, and the National Bureau at Washington, D. C., applied for part of it. Many awards were received by Iowa schools for the excellence of the work displayed at Chicago.

Perhaps, however, one of the most praiseworthy achievements of the Iowa Commission was the publication and free distribution of twenty-five thousand copies of a hundred and fifty-four page volume entitled *A Hand Book of Iowa*. This handbook was given to many citizens of Iowa and other States, to commercial agencies, public libraries, educational institutions, editors, foreign and State commissioners, and to all who requested copies as long as the edition lasted. The project was an interesting bit of publicity that called attention to the history and resources of Iowa.

Undoubtedly part of the favorable impression

made by Iowa at Chicago in 1893 was due to the Iowa State Band. Assisted by a donation from the Executive Council, the Iowa Commission engaged this well-known Des Moines organization, supplemented by expert musicians from other places in the State and under the leadership of Bandmaster Frederick Phinney, to give two concerts daily at the Iowa State Building and to participate at special ceremonies in which Iowa had a part. The band began its services on May 1, 1893, the opening day of the Exposition, and became at once a leading attraction. Its excellent music, splendid appearance, and the gentlemanly deportment of its personnel attracted the attention of State Commissions, foreign Commissions, and the Board of Management of the Exposition so that its services were in constant demand by these groups for parades and ceremonies. Later, the Board of Management of the Exposition engaged the band at a liberal salary to give daily concerts at various band stands throughout the grounds. In addition to its regular engagements at the Iowa Building, the Iowa State Band assisted at the dedication of many State and foreign buildings. It played at a banquet given to Princess Eulalia, Infanta of Spain, in the parade for the "King of Kings" of India, at the Congress of All Nations, at the grand parade of premium live stock of the world, and at the opening of the celebrated Ferris Wheel. At the close of the Exposition the Iowa State Band was engaged for the World's Chrysan-

themum Exposition at Chicago, played for thirteen weeks at the Mid-winter Exposition at San Francisco, and made a successful tour of the principal cities throughout the United States.

Certain days during the World's Columbian Exposition were of more than ordinary importance to Iowans. For example, on October 22, 1892, the day following the general dedication of the Exposition buildings and grounds, the Iowa State Building — then nearly completed — was presented to Governor Horace Boies by James O. Crosby, of Garnavillo, president of the Iowa Commission. The Governor, in turn, dedicated the building and tendered it to the Board of Management of the Exposition. The presence of the Governor and his staff, members of the Executive Council, the Iowa State Band, several companies of the Iowa National Guard, officers of the World's Fair, and a host of Iowans and other visitors made this celebration a memorable preliminary to the World's Fair.

Again on May 1, 1893, the opening day of the Exposition, the Iowa State Building was thrown open to the visiting public, and Iowa was one of the few States with an exhibit completely installed. From the southeast corner of the Iowa Building visitors had a magnificent view of the cobalt expanse of Lake Michigan to the east, of the Esplanade in front of the Court of Nations to the south, and of Midway Plaisance to the west.

On August 3, 1893, members of the Iowa Press

Association were guests at the Iowa Building. Commissioner J. W. Jarnagin gave the address of welcome, to which Lafayette Young, president of the Press Association, replied in a felicitous manner. The Iowa State Band played several selections and later in the afternoon the Iowa Commission, assisted by the Iowa Board of Lady Managers, held a reception for the Iowa editors and members of the United States Board of Lady Managers.

Late in September cadets from West Point, who had been in camp at the Exposition for several weeks, were given a taste of Hawkeye hospitality at the Iowa Building prior to their departure for the East. They, as well as all other guests and visitors at the Iowa Building, were convinced of the truth of the motto which they saw above a fireplace in the main hall — "*Iowa*: the affections of her people, like the rivers of her borders, flow to an inseparable union".

But the gala days for Iowa at Chicago were September 20 and 21, 1893, designated by the Board of Management as "Iowa Days". It seemed to observers that the whole State had turned out en masse to celebrate the occasion. All day long, September 19, long trains with crowded cars rolled into Chicago from Iowa. Thousands hurried directly to the Exposition grounds without looking up a room or a canvas cot for the night. As soon as they passed the turnstiles they made a bee-line for the Iowa Building, and stood in line to register. Every loyal

Hawkeye father felt it his duty to write his name and the names of his children in the big book.

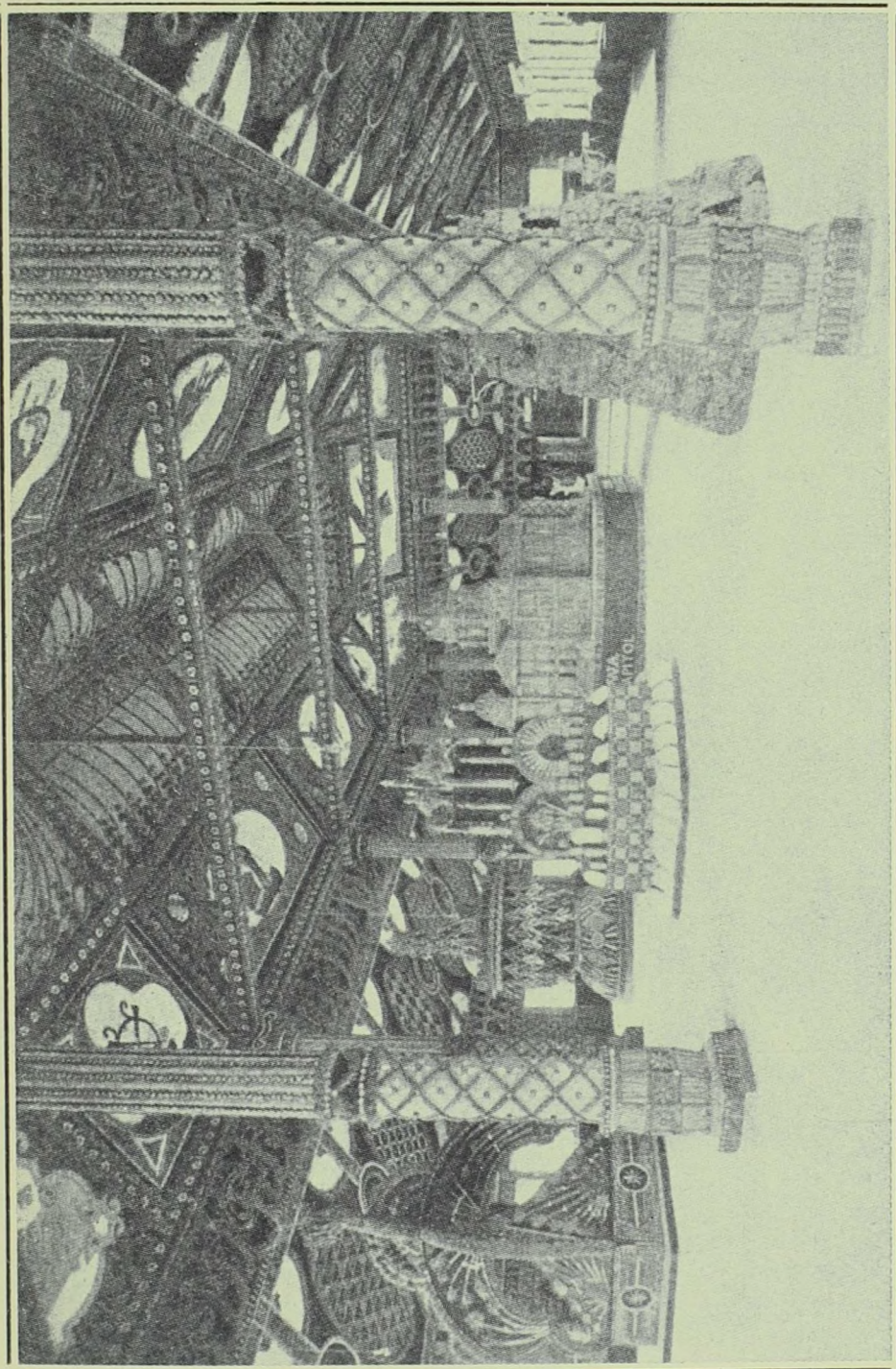
For the first time in weeks the morning of September 20th threatened rain, but nothing could dampen the enthusiasm of the thousands of Iowans who had come to participate in the celebration. At eleven o'clock, Governor Boies and his staff, followed by a long line of horsemen and carriages, were met at the Fifty-seventh Street entrance to the grounds by the State Commission, the Iowa State Band, and the cadets from Iowa State College at Ames. The cadets, over three hundred in number under the command of General J. Rush Lincoln, formed the main body of the escort. Behind them marched half a hundred maidens, also from Ames, attired in blue Zouave jackets, blouse waists, blue skirts, and turbans. The officers of the lady battalion had swords while the others carried spears in lieu of muskets. Then came thirty "stout and stalwart men of Lyons", the crack drill corps of the State, under the command of Colonel C. L. Root. The Cadet Band from the Agricultural College, twenty-five in number, added another colorful touch to the procession.

With the two bands alternating, they played the Governor all around the grounds, past the Women's Building, the Horticultural, Mines, Electricity, and Government buildings, thence north along the Esplanade bordering Lake Michigan. There was a continuous ovation given to the marching Iowans by the

immense crowd along the route of the procession. The parade halted at the Iowa Building while General Lincoln put his cadets through a fancy drill. Then the young ladies gave an exhibition of their military knowledge and their dexterity with the spear. Next the Lyons Drill Corps executed a series of military evolutions faultlessly. In the afternoon a reception was given for the Governor, attended by State and foreign Commissioners, the Board of Lady Managers, and thousands of Iowans and visitors.

The program for the day closed with a magnificent display of fireworks. One set piece pictured the Iowa State Capitol, and another presented a large portrait of Governor Boies. A repetition of the parade and drills on the following forenoon was no less interesting than the first, while formal exercises of speeches and music in Festival Hall ended the Iowa celebration.

It had been a strenuous two days for the visiting Iowans because many of them tried to see everything in that space of time. In addition to participating in the State celebration many wanted to visit the machinery exhibit from their home city, or perhaps to see some neighbor's fancy work in the Women's Building, or to compare the excellent live stock exhibit from the home State with that from the rest of the world, as well as to see everything else en route. Then there was Midway Plaisance with its many attractions, and the Court of Honor,



THE PAVILION IN THE IOWA BUILDING

and the replicas of the ships used by Columbus, and the Government Building, and a thousand other features of this fairyland of wonders. But notwithstanding the wealth and appeal of other attractions the Iowa excursionists left Chicago, justly proud of the showing made by their own State at the World's Columbian Exposition.

BRUCE E. MAHAN

An Ioway Village

“Comment messieurs? But yes, certainment! We will arrive at the Ioway village this afternoon. Me, Antoine Roubideux, bourgeois of these bateaux, engage that it will be so. See, there it is now. Voila! Just around the bend of the Riviere Des Moines. That beegest lodge, that is chez mon belle pere — where my fathaire-in-law leeves. No-heart-of-fear, they call heem.”

Already the little flotilla of log and bark canoes from the northern country is grounding on the beach. Wolfish dogs set up a clamor of howling, for, wolf-like, they bark little or not at all. Children, naked as the day they were born, run screaming to hide, or peep furtively from points of vantage. Men and women, clad largely in dresses of tanned deer-skin, with here and there a glint of color, lent by the trade strouds, broadcloth, or calico, and here and there a painted buffalo-robe, throng the beach to crowd and stare pleasantly at the newcomers. A fine-looking woman, dressed wholly in trade materials, comes running down with many exclamations of delight. To her dress and hands cling a brood of pretty half-breed children, and a new baby, fastened to a cradle-board, is on her back. It is Mrs. Roubideux, wife of our erstwhile genial guide, and she is surely accompanied by the promise that her hus-

band's name will not die out in Ioway annals for many a generation.

And now a new commotion arises! A tall, elegantly dressed man, wearing a stately war-bonnet, surrounded by a guard of splendidly-built, half-naked men, upon whose shaven heads is left a standing narrow roach of hair from which rises an ornament of dyed deer hair and turkey bristles, reminiscent of the horse-hair plume of a Roman helmet, breaks through the crowd. The people fall back to give the newcomer room, for it is the famous chief, No-heart-of-fear, himself, with his Indian police, or band of trained warriors. To these men he now assigns the duty of guarding the traders' canoes and holding back the crowd, a task that is quickly and good-naturedly performed. And now, while Antoine's engagés are carrying the goods to the chief's lodge on their backs, and there stowing away the coarse "pony-trader" beads, calicoes, strouds, cheap weapons, silk ornaments, kegs of powder, and, alas, "eau de vie", let me turn the tables and stare at our Ioway friends, who have been staring at us long enough now, surely.

A tall, dark, heavy-set people, we find them, good-natured, and more than ordinarily intelligent, although the bone-strewn condition of the ground, and the garbage reek from the village, both combine to tell us that they are a less cleanly people than the neighboring Algonkian Sauk. Antoine has told us already that his Ioway relatives speak a dialect of

the Siouan tongue, and that he who can converse in it has the key to the minds of the Oto, Missouri, and Winnebago tribes as well. We are struck, after having heard the soft Algonkian of the Sauk and Foxes, by the guttural quality of the Ioway, its oft repeated and sometimes rolling *r*, not heard in Algonkian at all, and the frequent nasal grunts that signify, "what you will", says Roubideux, with a shrug.

The dress of the people is both tasteful and elegant. On their feet are moccasins with separate soles of stiff leather like the prairie tribes, but otherwise resembling those of the woods Indians in general appearance. The ornamentation on the insteps of these is either floral or angular designs in bead or quillwork, and the dandies and such warriors, who have had time to don their "brave" clothes, have large ankle flaps attached to their shoes, heavily adorned with solid bead or quill embroidery in scroll or flower motives.

Most of the men wear tight deerskin leggings, deeply fringed, and some have scroll or floral embroidery on the flap. The warriors go in for a dangling pendant at the knee, while the fringe of their leggings is made of dark locks of hair taken from the scalps of slain enemies. Only a few are thus distinguished, however, and these men also wear a curious ornament on the back of their belts, the bustle, or "crow", a raven skin, entire, as the badge of their prominence and authority, for these

be chosen men, selected to govern the camp because of their tried and proven valor.

Ornamental breech cloths of leather or broadcloth are worn by all the men. A few have elegant and graceful shirts of white tanned doe or antelope skin, in plains Indian style, but most are naked above the waist, and a close observer may see here and there the delicate blue lines that are the tattooed honor marks awarded the brave and generous by their clans. Yes, even the wives and daughters of brave men and of chiefs wear tattooing on the backs of their hands or on their foreheads — a diamond, a heart, a circular dot, a five-pointed star, to proclaim to the world their social station — for the Ioway are great sticklers for social rank.

Here and there among the throng we glimpse a brawny chest that supports a huge and beautiful necklace of grizzly-bear claws and otter fur, with a trailer of otter skin down the back. There are not many of these striking ornaments, for these are the badges of chiefs and warriors. To obtain one, one must slay his own bears, “and messieurs, eet is more hard than kill a man, hein?” shrugs Roubideux.

The head-dresses of the men are various. Some simply wear their own hair roached, with a small thin braid, the scalp-lock, at the crown, and the bare gleaming skull rubbed with vermilion. The small boys wear their hair roached also, but with a different cut for each clan, according to an ancient custom. A very few wear an eagle feather war-bonnet of true

prairie style, but most have fillets of otter fur, often the entire skin, wrapped around the head, with dangling tail adorned with beads, and bead rosettes abound on the fur circlets themselves.

The women are as well dressed as the men. Their moccasins are the same. Their leggings, which are fringeless, reach only to the knee, and two distinct types of dresses may be seen — one, a one-piece kimono-like gown, of softest doeskin, in plains style, the other, and older, of forest type. This is a two-piece dress, composed of a square piece of deerskin or broadcloth, lapped about the waist and falling midway below the knee. It is left open at one side, and the sides and lower border are ornamented with quillwork, beads, or silk or leather appliqué. Some of the women wear a short calico, or even a silk, waist of some solid bright color, covered with silver brooches; others, mainly old crones, are naked above the belt, like the majority of the men. Both sexes have an abundance of well-dressed buffalo-robes, often with the flesh side, which they wear turned outward, beautifully garnished with quills or painted with some warrior's daring exploits. The women braid their hair in two plaits, one over each shoulder, in plains fashion, or let it hang loosely down their backs, well aware of its beauty.

And now let us turn to the village to examine the lodges and their furniture.

The settlement has a different appearance from the villages of the Sioux or Sauk, for the greater

number of buildings of which it is composed are of a peculiar type more common among the Pawnee, or the Mandan, Hidatsa, and Arikara of the Upper Missouri, but found also among the Omaha, Ponca, Oto, and Missouri, kindred of the Ioway. They are large round earth-covered lodges, fifty to sixty feet in diameter and twenty feet high. They face the east, and the entrance is a covered passageway, made in the same manner as the houses and commonly used as storage place for firewood.

Inside the earth lodges it is dark and cool. In the center of the one which Antoine Roubideux has pointed out to us as the residence of his father-in-law, and which we feel less hesitancy about entering although the hospitable Ioways would welcome our presence uninvited anywhere, we find a fireplace directly under the center of the room, so that the smoke can more easily ascend to the smoke-hole overhead. A bench, made of willows, encircles the lodge from either side of the door. It is five or six feet wide, and is shut off at intervals by hangings or curtains of buffalo hide. Behind these curtains are the bunks or sleeping apartments of the inmates.

An old woman is busy fumbling under the bench over at one side. Removing a cover of bark she exposes a deep barrel-shaped hole, lined with bark slabs, in which are stored the dry corn, squashes, and meat which she is about to cook in an earthen kettle for our entertainment. There are other cache pits of this nature close to the fireplace, we observe.

Having taken out what she needs, the old woman replaces the cover, and proceeds to pound up some corn in a log mortar which, unlike the mortars of the Sauk or the Dakota, is furnished with a spiked or pointed base, which is firmly fixed in the ground. Her pestle is a long, dumb-bell shaped, wooden club, narrow at the middle, but swollen at the ends. Not far away, near several globular earthen vessels of native make, is a round discoidal-shaped stone lying on another, similar in appearance. These stones are likewise used to crack corn and to pulverize dried herbs for medicines.

About the lodge we see, stored where they will not be in the way, round and oval bowls carved by burning and scraping from the knots of trees, and broad-bowled spoons with carved handles, made of wood or occasionally of jet-black buffalo horn. Soft square woven bags, fashioned from string twisted from the inner bark of the basswood and bearing designs interwoven with buffalo-hair yarn, are common, and others, of the fibre of nettles or Indian hemp, lie or hang about in profusion. There are also some pouches of buffalo hide and gaily painted oblong trunks of the same material, the latter mainly used to hold the garments and ceremonial paraphernalia of the family.

Hanging in the rear of the lodge are various age- and smoke-blackened oval bundles and packages, some wrapped in tanned deerskin, others in panther-hide, and some in mats, woven of reeds,

similar to, but smaller than, those which are scattered over the bench that circles the wall. These bundles, Antoine tells us, are "Grand Medecin"; those with hide covers and with war-clubs and flutes and rattles of gourd tied to the outside being collections of charms carried to bring success in war, while the mat-covered objects contain the clan tattooing outfits, or the paraphernalia of the society of Buffalo Doctors used to heal the sick and wounded. The buffalo bundles hold rattles of deer dewclaws, buffalo tails, felted buffalo hair, and packets of medicines. The tattooing bundles merely contain needles, stamps, pigments, and herbs. Some cylindrical cases of buffalo hide, each about four feet long, attract our notice, and these, we learn, are the sacred clan pipes, of which there are seven or more in the tribe. These are the most ancient and sacred possessions of the Ioway that have been handed down from father to son in the family of the chief of each clan from time immemorial. They are used to make peace between clansmen of the same clan or tribe, and even between other tribes, and are also brought forth to stem pestilence by prayer and invocation, or when a member of the clan is to be publicly tattooed. The bowls of these treasured pipes were carved with stone tools when the world was young, and the stems are gorgeously ornamented with dyed porcupine quills.

As we go out of the lodge we see other sacred bundles and even round shields of buffalo hide hang-

ing on posts or tripods in the rear of the lodges, exposed to the revivifying rays of the sun.

Besides the earth lodges we note some large square buildings with willow and clay walls — wattle-and-daub — and sod roofs, and some oval wigwams of bark and mats, like the winter lodges of the Sauk and Fox. “When these Ioways pass out on the prairie pour le chasse des bouefs”, volunteers Antoine, “then messieurs may see ze tipis of buffalo hide as well.”

“Messieurs, you will laugh. Oui, c’est pour rire! When I tell you that these sauvages have social ranks, how you say? Royalty, that is the chiefs, and la noblesse — the nobles — that is the warriors, and then the common people, like in my country and court of Europe. A warrior may marry a chief’s daughter, but a poor man, nevaire! And the chief of the tribe, ah, they select the chief of the Bear Clan for winter, and the chief of the Buffalo Clan for spring and summer.

“Messieurs, I might spend the rest of the summer to tell you about my Ioway relatives. About the Grand Medicin Societé, when they take their otter skins and shoot ze medecin into each other and fall down — oh, c’est tres comique to us, but sacred to them, because through its teachings they obtain everlasting life in ze next world. Then there are many societies of warriors, the Tukala, the Mawatani, who are rivals, and voila! There are the dancing societies, like the Heloska, each one with its own badges

and uniform. Ah messieurs, there is enough to keep you interested. I might make speech to you about the training of boys, how they are taught to black their faces with coals from the fire, and fast, and dream about ze spirits who are to become their guardians. Mais assez! It is enough! Here comes ze messengaire of Notcininga, No-heart-of-fear, mon belle pere, to invite us to eat at his house. Allons! Aftaire we eat, we may discuss with him the religion of these people. He can explain to messieurs all about Maon, the Earth-Maker, whom those missionaries teach them to call 'Wakanda', and the histoire of the making of the earth, and the origin des clans. Maybe, if messieurs come again, in ze wintaire time he might be induce to tell the legends of his tribe, for that you will have to wait, for c'est tres droll, but these sauvages will not tell those story in warm weather.

"Allons, messieurs! Vite! How you say — ah — queeck!"

ALANSON SKINNER

Comment by the Editor

IMAGINATION IN HISTORY

At a time near the end of the last century when the general tendency of American literature was to be clever and amusing, the historians wrote a tedious page. They emphasized accuracy and cultivated detachment until their writings lost both vividness and unity in a maze of factual information. Some there were, like Justin Winsor, who laid no claim to good style and who avowedly made of history a thing of "shreds and patches" on the pretense that life itself consists of dates and isolated episodes. College history teachers particularly, influenced by didactics and devoted to seminar technique, lost sight of the purpose of history in their zeal for critical standards and the exploitation of documentary sources. Historical writing was reduced to mechanical routine, and the proof of good work lay in the foot-notes. Imagination and literary expression were taboo. Frederic Harrison epitomized the prevalent attitude in his assertion that "brilliant and ingenious writing has been the bane of history."

Ingenuity, in the sense of shrewd imaginative foresight, is not the bane of anything — certainly not of history. The noblest purpose of history is to vitalize the past — an end that can not be fully

achieved without a keen appreciation of setting, human nature, and the relative significance of facts. Imagination is a prime essential both in the conception and the execution of historical research, for it is only through imagination that the people, places, and events of the past can be visualized. Without imagination the historian can neither discover his materials nor write convincingly.

Much of the story of "An Ioway Village" is imaginary — the visit of the author, the name of the guide, the conversation, the present tense. The village itself is a composite. Yet, as a description of the manner of living, the character, and the appearance of the Ioway Indians a hundred years ago, the account is absolutely accurate and more truthful than a lifeless list of facts. Imagination, born of sympathetic understanding, has paved the way to the recreation of the past.

Francis Parkman was successful because he was able to make historical personages live in his pages. He thought of his great series of books dealing with the French and English struggle for the possession of North America as "the history of the American forest". "My theme fascinated me," he wrote, "and I was haunted with wilderness images day and night." While adhering scrupulously to the truth, he tried to animate facts and "clothe the skeleton with flesh".

Truthful history is more than the recounting of cold facts: the narrator must saturate his story with

the life and spirit of the time. As Woodrow Wilson said, historians should be as those who see "a distant country and a far-away people before their very eyes, as real, as full of life and hope and incident, as the day in which they themselves live." Historians need imagination quite as much as scholarship.

J. E. B.

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